

<b>Title:</b>	Young People's Concerts Scripts: What Makes Music Symphonic? [pencil on yellow legal pad paper (1page), typescript with emendations in pencil); outline]
<b>Name(s):</b>	Bernstein, Leonard 1918-1990
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<b>Subject(s):</b>	Musical development Mozart: Symphony No. 41 "Jupiter" Beethoven: Symphony No. 5 Sibelius: Symphony No. 5 Tchaikovsky: Symphony No. 4 "The Colonel Bogie March" (Marching Song from the Bridge Over the River Kwai) Variation Jazz Beethoven: Symphony No. 3 "Eroica" Repetition Sequences Presley, Elvis: "All Shook Up" Tchaikovsky: Romeo and Juliet Gershwin: Rhapsody in Blue Imitation Counterpoint "Frere Jacques" Canon The Fugue Breaking down Brahms: Symphony No. 2 Augmentation
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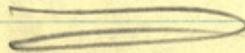
Thus  
Preview  
23 Oct  
# 4

## Americans



This is our last program in the series that investigates the older generation of Am. composers. We've ~~been~~ come to know six composers in these last weeks, all of whom ~~we~~ were dedicated to the proposition that American music should sound American. And we have seen the various ways they've gone about making that happen — successfully or unsuccessfully — through quoting Americana, through using Indian themes, through basing their music on Negro folk lore, or through being typically American radical pioneers of protest and unconventionality. Our two American composers tonight had no such aim; they were content to write frankly European music, ~~music~~ like the music they were hearing at concerts in those days; and so we have no particular reason to discuss them. There is only this to say: that these are two of the best we have in this department of our past — the Chadwick overture dramatic and romantic in its Chaitovskian way, and the Foote lovely and sweet, in like ~~the~~ <sup>the</sup> early music of Fauré.

And so tonight we will save our talk for the Images of Debussy, after intermission, when we shall try to show you in some detail just how we go about rehearsing to achieve the particular orchestral sounds that Debussy's music requires.



Proven  
23 Oct

## Debussy.

There has been so much misconception of how Debussy's music ought to be performed that I think it would be interesting for you to have an inside look at how we go about performing it. Impressionism can be a misleading term in music; it implies suggestion rather than direct statement, muted sonorities, half-colors, subdued pastels. It implies ~~sensations~~ <sup>sensations</sup>, or "pictures, or impressions" remembered in tranquility," as Wordsworth said, rather than present and realistic ones.

Now all this is true, as far as it goes. But what's misleading is that these aspects of impressionism tend to reduce the performer into <sup>making</sup> a sensuous blur, without clarity or demarcation, — a vague, shadowy mist. That may be the final objective, that shadowy mist; but it is not the means. An impressionist painter <sup>must be</sup> exactly as precise in his work as an Italian Renaissance painter; if he's not, he's no good. It takes an enormous amount of craft and exactness of technique to paint those ~~off~~ <sup>the</sup> haphazard-looking shadows and mists and mezzo-tints.

The same is true of impressionistic music. Debussy has already written in his mists and shadows — masterfully, precisely, and thoroughly documented with <sup>clear</sup> instructions as to how they should be produced. It is an job to carry those instructions out to the letter,

## Debussy - 2

To achieve through painstaking, detailed rehearsal, each ~~shade and~~ variation of light and shade and color — not to blur it further. Debussy does not need our ~~or~~ gratuitous help; he needs our faithful understanding of his intentions, and hard work.

For example, let's take The second Image — Baignes. I don't why I chose just this one, except that it's perhaps my favorite of The Three — a tiny, odd, heartbroken & heart-breaking piece of forced gaiety, something like the weird, ~~quality~~ wistful quality of Stravinsky's Petrouchka, although utterly different musically.

Now this piece begins, as so many of Debussy's pieces do, with a long held pedal note in the strings, very distant, barely audible.

[2<sup>nd</sup> plus - beginning]

Actually, Debussy uses the string section very rarely as a frankly ringing instrument; it is most often used for effects like fills, tremolos, shimmering accompaniments, and backgrounds like this pedal point. It is typically French of him to favor the wind instruments for the solo passages.

Now how do we play this long note? It must have a thin, unearthly sound; we must almost

### Debussy - 3

have to make an effort to lean it.  $\frac{7}{8}$  It's  
pianissimo, meaning very ~~can~~ soft. But there are  
all kinds of pianissimos in the world. <sup>there's</sup> ~~no~~ velocity, German  
pianissimo, ~~as in Beethoven's 7<sup>th</sup>~~

~~[Orch. 1<sup>st</sup> 4 bars of movement]~~  
~~like the last chord of Strauss' Don Quixote.~~  
as in Beethoven's 7<sup>th</sup>:

[Orch. bars 19-22]  
or an even richer, <sup>German</sup> one, like the last ~~same~~ chord of Strauss'  
Don Quixote;

[Orch.]

Then there's the kind of remarkable singing pianissimo  
that Van Cliburn attained last week in the Rachmaninoff  
Concerto - incredibly soft, and yet carry with enough  
inner substance so that it carried down to 52<sup>nd</sup> street.  
I'm sure those of you who heard it will never forget it.

But our pp. here in the Debussy is not like  
any of these: it's not rich, or velvety, or singing;  
& therefore it must be played with a minimum amount  
of vibration on the string.

[Orch.]

But there are many <sup>ways</sup> ~~ways~~ of vibrating, of making what  
is called a vibrato. In Strauss or Rachmaninoff,  
the vibrato would be a bit wider, maybe a bit slower.

~~SS~~

[Orch.]

Too rich. It must be a tight, fast vibrato, and very

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little of that.

[CORCH]

And some achieve that color. But there's another instrument ~~playing that same note~~ <sup>holding that same note</sup> at the same time, a trumpet with a mute stuck in it to dampen the ~~brassy~~ naturally brassy sound of the instrument. [Tpt. stands]. Now the question is, what kind of mute? There are many kinds: a straight mute [PLAY] a Harmon mute [PLAY] — (add more?) — and a cup mute [PLAY]. We've experimented + found that in this particular spot the cup mute produces the color most suited to ~~the~~ <sup>the</sup> unearthly quality of the moment, as well as blending in the best way with the violins. And so we put it all together, and here is our sound:

[CORCH].

Good, now we've rehearsed - what? The first note of the piece. <sup>we haven't even played the first theme.</sup> Maybe this will give you some idea of what's involved in a rehearsal, how much time it takes, what thought + concentration goes into making beautiful music beautiful.

Well, we go on. Against that long held note, a flute solo states the Theme, sweet, expressively.

[Fl., 5<sup>th</sup> bar + ff.]

Now I don't even have to tell John Wummer how to play that solo: he knows from years of experience + his own musicality, that the sound he produces must not be

(5)

Thick and romantic, ~~like~~ as if he were playing the famous  
solo in Brahms 1<sup>st</sup> symphony.  
[Fl.]

It must be thin, but sweet, not over-vibrated, and of a  
color that matches the other color we've set up. Now  
along with him, there are four solo violins doubling  
the melody - but only certain notes of it:

[Violins: bars 5-8]

Obviously the flute must predominate, thin though it  
be: and so the violins must listen to the flute, being  
careful to remain under it in volume, and to match it  
in color. Here is the sound, with everyone playing:

[Orch - bars 5-8]

At this point, there is a little blur, a little breath of  
mist that floats by the theme. It is made by a  
glissando on the harp

[Harp]

plus the cellos playing strange high notes called harmonics  
[Celli]

plus three clarinets playing a little burble:  
[Cl.]

The problem here is for the clarinets not to predominate:  
the three colors must be mixed perfectly into a ~~new~~ brand-  
new color, a kind of pastel. And so when they all  
play together, the clarinets must use something called  
echo-tone, where they use hardly any breath at all.

[Cl.]

6

Together it will sound like this:

[ORCH - 4 before ①]

Did you hear the violas adding their harmonics to the whole color, <sup>an octave higher?</sup> ~~just at the end of the bar?~~

[Vlas - 2 before ①].

Again, that must be blended, so that it doesn't stick out. And to do this, the violas use very little bow, barely moving their bows, so as to keep the sound within the frame of the other instruments.

[Vlas, same].

And so it goes. There is hardly a bar without some special problem to solve, some particular ~~effort~~ <sup>effort</sup> that must be ~~made~~ <sup>made</sup> in order to produce Debussy's music with maximum clarity, and with the right colors.

For example, ~~when~~ <sup>after</sup> the dance <sup>section</sup> finally begins, we hear the tune of the jig in two very weak instruments, the piccolo and the celesta.

[Pic + Cele: 4 before ⑥]

They are reinforced by one solo violin, playing only some of their notes:

[Vln: 4 before ⑥]

Now against these three delicate instruments is pitted an accompaniment by a large group of much heavier instruments: the whole string section,

[Str: 4 before ⑥ (in that solo voice)]

four French horns,

[Hns, 4 before ⑥]

(7)

Three trumpets

[Tpts. - 2 before ⑥]

and a wailing oboe

[Ob - 4 before ⑥].

Now obviously, when all this goes together, we must see to it that all this heavy contingent of instruments remains well in the background, as accompaniment, to let those three little instruments pipe their little jig; and yet the accompaniment must be absolutely clear, for it has its own interesting sounds to make. Now let's hear it all put together, including the wail on the oboe, & see if you can hear all the elements we just heard separately.

[Orch - 4 before ⑥ - four bars]

I hope if you heard all that in proportion it's correct proportions; ~~clearly balanced~~, up here it ~~was~~ sounded perfectly balanced. But how delicate it all is to keep in balance! It's like walking a tight rope.

Now just one last example of what I call the wrong kind of blurry mist. ~~The~~ The last movement of Iberia, The Third Image, is called The Morning of a Festival Day; & it is replete with all the Spanish trimmings, castanets, tambourines, guitar effects, - and bells, bells, bells, chiming all over Madrid. ~~The~~ ~~There are~~ ~~of~~ ~~course,~~

(P)

~~orchestral~~  
~~The real bells, chimes which sound like this:~~  
[Chimes, 4 before (54)]

Now these bells, especially when mixed with guitars, and little yelps of excited and holiday anticipation, should make a certain impressionistic blur, but unless it is handled with clarity, it is an unpleasant blur — unpleasant because you can't distinguish what's really going on in the music. Here is an unreleased version of this section:

[Orch: tutti, 5 after (4) to (55), dbt.]  
(played badly)

Now you probably heard a certain amount of music in that morning mist, some rhythm in the strings + snare drum, [SING], The trumpet sticking out with its tune [SING] — but that's probably all. But now listen to what else is there, as we take it apart, + analyze the different bells. First, of course, there are the real orchestral chimes, like this:

[Chimes, 4 bars]

But then there are other bells — imitation bells. Here's what the trombones are playing

[Tbn's, (badly) 3 bars].

But if we observe Debussy's tiny details, we see that he means to play these chords with a certain pressure, which is immediately released [SING] and that will give a marvelous bell effect,

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[Tbns - with *fp*, 3 bars]

Now the 3<sup>rd</sup> horn has this to play

[3<sup>rd</sup> Hn - *basely* - 2 bars]

But if he gives the same accents, and observes the special brassy markings, it will come out this way:

[3<sup>rd</sup> Hn - with *fp* - 2 bars]

Which is another bell.

Then the 1<sup>st</sup> horn is being <sup>still</sup> another bell

[1<sup>st</sup> Hn - long grace note, no emphasis, 2 bars]

but that's not very bell-like unless he shortens that little grace note, + adds the accents, like this:

[1<sup>st</sup> Hn - good - 2 bars]

That's more like it. Now let's see what we've got so far - trombones, horns, and chimes.

[Tbns, Hns, Chimes - 3 bars]

Beautiful. The <sup>church-belfries</sup> ~~chimes~~ are really waking up.

But there are still two bells we've ignored: the big contrabassoon - very low bells indeed:

[Cbn - 3 bars]

You see how those accents help him to shine. And the same notes are being played by the double-basses at the same time, (*plucked*, or *fistocato*); + for them to achieve the bell effect, they have to vibrate as hard as they can with their left hands, to make the plucked notes reverberate, like a chime:

[Basses - 3 bars]

Well, there are all our bells - in this section, at least. And now that we've taken them apart, and decided

(10)

on how each one has to sound, clearly by itself, we can put them all together again, with the strings & all the rest, and make a cleanly calculated blend, which is what Debussy wanted, in his painstaking way; and not just an accidental blend, which is a hodge-podge. Here is the whole section now; and I think you'll find you're hearing a ~~lot~~ good deal more music than you heard the last time.

[Tutti, 5 after (54) 5 after (56), dlt.]

That's an indication of how orchestras work at their rehearsals; and I hope that this little demonstration has been valuable to you, & will help you to enjoy ~~these beautiful pieces~~ this music more than a little more than usual.

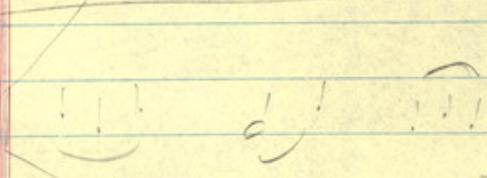
By the way: The program has somehow omitted the listing of the three movements that make up Iberia: They are 1) In the Streets & by-ways  
2) Perfumes of the Night  
and 3) The Morning of a Festival Day.





## Development

- a) Flower from seed: stem, petals, leaves, thorns  
All contained in seed.
- b) Growing: once it is a flower, then it grows bigger. Or changes;  
fruit tree: blossoms; then fruit.
- c) Grafting two seeds - makes new flower.



Theme from seed (Beethoven #1)

Repetition:

- Sequences
- Variations

Imitation:

Canon - fugue

Shape

- Aug.
- Dim.
- Retro
- Inw.

must justify final?

Or changes:

- Rhythmic
- Minor - major
- Change voices (to bass, etc.)
- Dynamic-coloristic
- Harmonic

Thematic accompaniment

Breaking up into dust (Chopin #4)



Concert #4

WHAT IS SYMPHONIC MUSIC?

*Pop tunes?*

Symphonic music grows in a way that other music doesn't.

Key word is change. It grows through development.

Three aspects of development:

*Choir 4*  
~~3 orchestral examples:~~

- 1) flower from seed. (Beethoven 5th)
- 2) actually growing larger - flower expands (Shostakovitch)
- 3) element of change - fruit trees are first bare, then have blossoms. Then have fruit. (Haydyn? Mozart?)

There are types of music that are not developmental;

piano examples:

- 1) popular song
- 2) folk song

but instead, consist of repetition only.

Simple repetition is first, basic method of developing, primary stuff, comparable to above example (2) of flower growing larger. This development through method of beating you over the head.

*No*

Variation is less literal repetition. A popular song, played by jazz combo (Stanley Drucker, clarinet, drums, L.B. at piano) (~~Sweet Sue~~ done literally in first 8 bars, varied in 2nd 8).

Orchestral example of variation in a symphonic sense. (Last movement of "Eroica" in part.)

Sequences are another form of <sup>repetition</sup> development. Half development in 19th century music is based on sequential procedure.

(Orchestral examples of sequences - Tschalkovsky, Franck, piano example - Rhapsody, Liebestod.)

Imitation - one voice (instrument) in orchestra does theme and another imitates just by doing same theme ~~which~~ <sup>while</sup> first voice does something else. This is sort of repetition, but more complicated.

Counterpoint is method of using two or more melodic lines at once.

Canon - use "Three Blind Mice", dividing upstairs and downstairs to show 2 part imitation. 3-part imitation - use "Three Blind Mice" with orchestra, and upstairs and downstairs. 4-part imitation - include parents.

(Heigh-ho!)

Fugue is the extension of a canon into a whole piece. Uses not only imitation, but other kinds of developmental techniques, such as taking theme and changing its actual shape. 4 main ways:

Show visually:

1) Augmentation - expanding the time value (Eroica example)

This actually doubles the size of the theme in terms of the time it takes.

2) Diminution - shrinking the time. (Examples to be thought up later.)

3) Retrograde - playing backwards

4) Inversion - playing upside-down.

~~(Either individual examples or all four examples to be taken from transcribed "Art of the Fugue"?)~~

Finale of "Jupiter" shows many, though not all, of these devices.

END OF FIRST HALF

*Refer to  
Chap. 4,  
Parents Dissolution.*

*A lot of hard words -  
imitation, augmentation  
- but they're really  
simple ideas.*

-3-

SECOND HALF

Aside from previously-mentioned methods of change, there are many other ways. (L.B. born blond - people change, too.)

- 1) Expansion of intervals.
- 2) Change of voice (violins, then basses.)
- 3) Rhythmic changes
- 4) Modal changes
- 5) Dynamic, coloristic changes, louder
- 6) Harmonic changes (theme same, harmony different)
- 7) Making a figure out of a theme.
- 8) Turning theme into accompanying figure
- 9) making motive into a theme
- 10) Developing a fragment of a theme.

All the above are additive processes.

- ~~11) Dissolution is reverse process - not adding, but breaking up into smaller and smaller bits. One of the most important methods. (Tchaikovsky - 4th, in Coda)~~
- 12) Then, aside from the above, there is also change of key,
- 13) and Combining two or three themes together.

No  
All of these examples are to be found in first movement of Brahms's 2nd, which takes 12 minutes (13:20\*). Problem in using it is that if examples are used and then movement is played, won't be time to do last movement as well, and last movement is better climactic finish to series.

Yes  
Counter-suggestion is to use 4th movement for examples, and then play it in its entirety and the following examples can be found in the last movement (8:20 ((approx.)) 4th M<sup>o</sup>vt.)

Color change



The trick is not just  
to use these ways of  
developing, but to use them  
when they're right - to use  
to make it all make sense,  
as music, as expression.  
That's hard; that's Bach's.

- 1) Rhythmic change ✓
- 2) Augmentation ✓
- 3) Sequences ✓
- 4) Diminution ✓
- 5) Theme into accompanying figure ✓
- 6) Modal change ✓
- 7) Taking part of theme, developing only that
- 8) Changes of voice
- 9) Extraction of fragment and developing it. (Scale -  
easy to recognize.)
- 10) Dynamic change
- 11) Inversion
- 12) Variation
- ~~13) Dissolution (?)~~
- 14) 2 Themes together.

Farenell: have a wonderful program, look forward  
to seeing you in fall.